1937

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THE NEUME

1937

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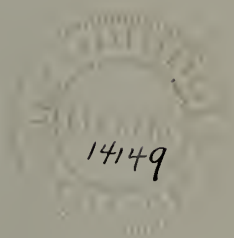

NEW ENGLAND CONSERVATORY OF MUSIC
BOSTON, MASSACHUSETTS

D E D I C

TO YOU

FREDERICK S. CONVERSE

our beloved Dean and friend, whose philosophy of life and splendid sense of humor will always remain a cherished memory, we, the Class of 1937, do respectfully dedicate this book.

A T I O N

FREDERICK S. CONVERSE

To the Class of 1937:

My almost four years of association with the Class of 1937 has been a very happy one, and I sincerely regret that the last part has been cut short by my illness.

I would like to say to you now something that has been growing forcibly in my mind during this enforeed rest.

It is true for all of us that good citizenship is more important than good musicianship, important as that is. Just now in this troubled world, in whieh many of the things that we older ones valued most seem to be disintegrating before our very eyes, is this espeeially true. Man seems to have made a mess of his world through a reckless use of his abilities, his knowledge, and his aecomplishments. The only way for it to be made better is for eaeh individual to accept responsibility to the extent of making the best use he ean of himself and the gifts that he has received from God. If everyone does that, the world will be safe. Civilization will be safe. Honesty, unselfishness, purity, and love toward our neighbors and ourselves! These are the unfailing guides. Submit all our actions to these tests, and we cannot fail to be useful eitizens wherever we go. This is a serious message, but the world demands serious thought today on the part of everyone, and I could not do less than tell you what is in my mind.

I hope for success for all of you in your profession and in your lives.

My affectionate regards go out to you all.

Frederick S. Converse.

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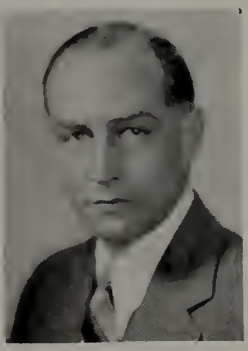

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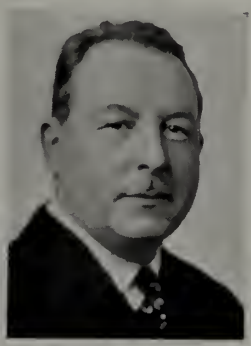

Gorges Mager

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Candidates for Diploma

GERMAINE BARRÉ

Fall. River, Massachusetts

Vocal Normal—Gladys Miller

Mu Phi Epsilon

Although Germaine is very quiet she has a receptive sense of humor and an amiable disposition. She is an interested member in all class functions. Germaine has a very pleasing contralto voice.

TESSIE T. BARTOSIAK

South Boston, Massachusetts

Pianoforte Normal—
Pianoforte—Miss Moore

"Tessie" has a friendly smile for everybody and is a staunch supporter of her class. She is rather quiet but we all like her.

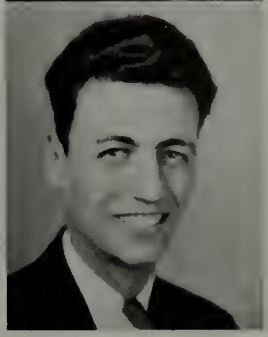
JEAN AULD BEATON

West Wareham, Massachusetts

School Music—Mr. Findlay

Conservatory Club.

Jean is a friendly sort of person, generally smiling and amiable. Interested in her work with ambitions for the future. While in class she is very quiet and unobtrusive. She must believe that "Silence is golden."



EDWARD BERBERIAN

Arlington, Massachusetts

School Music—Mr. Findlay

Brass Ensemble

"Berby" is a likeable fellow and very congenial. He is a talented artist and is always willing to help in school affairs. His ambition is to "make time" with at least one member of the Freshman class each year. More power to you, "Berby."

RUTH ELIZABETH CAMPBELL

Providence, Rhode Island

Pianoforte—Mr. Goding

May you continue towards greater ambitions as you have already shown here at school. Best wishes for the future, Ruth.

CEDRIC GRANT CHASE JR.

Waltham, Massachusetts

Pianoforte—Mr. Porter

A worker and a muscian of fine aoility. Cedric is one of those kind that makes us feel confident that he will succeed. Best wishes for the future.

ELIZABETH CROUSE

Hampton, Virginia

Violin—Mr. Teller

Elizabeth has made a wide circle of friends during her study here at school. We feel sure that her musical ability will lead on to greater things. Best wishes go with you for the future.

AGNES DEEP

North Adams, Massachusetts

Voice—Mr. Whitney

Mu Phi Epsilon; Corresponding Secretary, Mu Phi Epsilon; Nominating Committee, Senior Class.

Agnes has plenty of spirit, and we like her for her frankness. She is an *interested* class member. Agnes has a fine future ahead of her and we wish her the best of luck.

DOROTHY HELEN DENEAU

Weymouth, Massachusetts

Pianoforte Normal—Mr. Henry Goodrich

Dorothy is one of the more quiet, serious-minded members of the class.

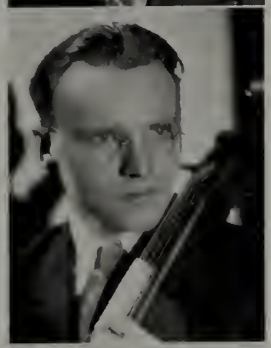
A. EDWARD DE PIPPO

Lawrence, Massachusetts

Composition—Mr. Mc Kinley

Conservatory Orchestra

"Ed" is a talented muscian and has a quiet, persistent personality. His has made many friends while at school and we're sure he'll be remembered by them.



LEIGH D. ELDER

La Crosse, Wisconsin

Violoncello—Mr. A. Zighera

Conservatory Orchestra

Leigh is one of our most industrious and diligent workers. His performing ability on the cello is well recognized. His pleasing personality and friendly manner has won for him a host of friends. Our best wishes go with you, Leigh.

RAFFAELLA FIORENTINO

East Boston, Massachusetts

Pianoforte—Mr. Cornell

Mu Phi Epsilon; Advertising manager of NEUME.

Raffaella is one of the busiest members of the class. Her work both as a business woman and as a musician are worthy of fine praise. May all your ambitions be realized.

RETA LOUISE GAVIN

Woburn, Massachusetts

School Music—Mr. Findlay

Reta is the very essence of vivaciousness. She is very sincere and pleasant to meet, with a keen sense of humor. She is the fortunate owner of a voice with considerable potentialities. Of Reta, it might be said, "All the world loves a lover."

ALICE GILMAN

Pianoforte Normal, Pianoforte—Mrs Mason

Peabody, Massachusetts

S A I; S A I Editor; Subscription Manager of NEUME.

Alice is an ambitious girl and very cooperative She is a good worker and an amiable one, and is a prominent member of the Senior class.

BETTY BURTLAND GOULDMAN

West Point, Virginia

Pianoforte Normal, Pianoforte—Mrs. Lothian

Betty is a very pleasing person to know. She is a fine musician and is willing to help out when work is to be done.

CARL EDWIN GRABAU

Hyde Park, Massachusetts

Organ—Mr. Humphrey

Carl is another of our gifted organists. His willingness to lend a hand when help is needed has won him many friends. No doubt you'll be seeing more of Carl next year as he plans to continue his studies in the school music course. More power to you.

LYDIA VINCENT HINCKLEY

Fall River, Massachusetts

Violin—Mr. Hamilton

Second Vice-President Junior Class.

Her friends speak highly of her and who else has a better right if not one's friends? Take their word, she's a splendid girl with lots of personality and character and is a violinist of real ability. Best of luck, Lydia.

MARION SUSAN IOVANNI

Cambridge, Massachusetts

Pianoforte—Mr. Kenney

"Susan" is a budding young pianist with great ambitions. With her pleasing personality and her steady determination she is bound to get ahead.

EDITH L. JOHNSON

South Acton, Massachusetts

Organ—Mr. Snow

A worker and a student—never one to waste time—this combined with a pleasing personality and a sincere smile has won Edith many friends. We feel confident that the future will bring success.

(MRS.) BLUMA M. MANN

Providence, Rhode Island

Pianoforte—Mr. Gibson

Mrs. Mann has a captivating smile and a bright personality. Although not many of us know her, she is a fine friend of those who are acquainted with her.

GERALDINE MARKHAM

Watertown, Massachusetts

School Music—Mr. Findlay

Photography Editor of NEUME.

"Jerry" is one of the busiest members of the class. Her eagerness to help in all undertakings has won for her a host of friends. Her musical ability is clearly shown by her fine accompanying of the chorus. Success and happiness are sure to be yours, Jerry.

ELVIRA JESUS MEDEIROS

Cambridge, Massachusetts

Pianoforte Normal, Pianoforte—Miss Moore

Elvira is psychic and very interested in everyone. She is a good class supporter and very friendly.

MARY LOUISE MEISTER

Marietta, Ohio

Pianoforte—Mr. Sauroniá

Mary has a winning smile and plenty of enthusiasm She plays the piano very well! Every best wish for the future.

IVAR OSCAR NELSON

Worcester, Massachusetts

School Music—Mr. Findlay

President of Junior Class 1936; *Vice-President of Student Council· President of Senior Class* 1937; NEUME *Board.*

Ivar is famous for his ability to blush and also for that squeak he calls a laugh. He has been seen occassionally with Francis Tatro. He has done a fine job as our class president, and is also an excellent violinist. Our best wishes go with you.

EDITH FRANCES NOTARO

Somerville, Massachusetts

Pianoforte Normal, Pianoforte—Miss Robards

Recording Secretary of the Senior Class.

Edith is a friendly girl and is a very willing helper. She is a fine class member; we wish her every success.

RUBY PLUMMER

Hopkinton, New Hampshire

Vocal Normal—Mr. Whitney

Ruby is a congenial girl and very well liked by all who know her. She has plenty of "pep" and is always busy. Most important of all, she has a beautiful voice.

MARGARET PATRICE RAY

Arlington, Massachusetts

School Music—Mr. Findlay

Secretary of Junior Class; Corresponding Secretary of Senior Class.

Margaret is one of our most ambitious students. She is always ready and willing to do her part in all class undertakings. Her pleasing manner and musical ability are bound to lead on to greater things.

BERTHA SARA SACCO

Jamaica Plain, Massachusetts

Pianoforte—Mr. Porter

Bertha is a quiet, industrious person and a capable pianist.

GARDINER KING SEYMOUR

West Barrington, Rhode Island

Organ—Mr. Snow

Gardiner believes in combining study with practical experience. This is a sure means to success. His determination and musical ability has won the admiration of his many friends. Best of luck.

MILDRED MARY SHANAHAN

Providence, Rhode Island

School Music—Mr. Findlay

"Millie" radiates cheer and friendliness in a pleasing abundance. She is prominent, popular, considerate, and willing to help in everything. She has determination about herself which will surely help her to bigger things. Best of luck, "Millie."

FRANCIS WARREN TATRO

Quincy, Massachusetts

School Music—Mr. Findlay

Vice-President of Junior Class; Associate Editor of NEUME.

"Tate" is a fellow who reaches first base in his music and scores a "homer" with his friends. The things he can accomplish are nothing short of remarkable. May all your ambitions be realized.

CHARLES WESLEY TERRY

Southampton, New York

School Music—Mr. Findlay

Editor-in-Chief of NEUME; *First Vice-President of Senior Class* 1937; *Student Council.*

"Terry" is a conscientious worker in all he undertakes and is a most dependable fellow. This, together with a high degree of musical intelligence, should make him a fine teacher. His work as Editor-in-Chief of the NEUME is worthy of the highest praise. All good wishes follow you.

HERBERT THOMPSON

Milton, Massachusetts

Herbert is a worker and a student. This combined with a fine personality and musical ability are sure to lead to greater things. Our best wishes go with you.

ELIZABETH HELEN VINCENT

Jamaica Plain, Massachusetts

Pianoforte Normal, Pianoforte—Mr. Lothian

Elizabeth is friendly but quiet. We wish her the very best of luck in the future.

EMMA ELIZABETH ALDRICH

Schenectady, New York

Pianoforte—Mr. Goding

Good natured as they come, and sincere. Emma has made many friends here at school and we know they all wish her success in everything she undertakes.

MURIEL CARPENTER

Fayville, Massachusetts

Pianoforte Normal—Mr. Henry Goodrich

Muriel is very shy, but well liked by those who know her. She is an earnest worker, and plays the piano very capably.

EVERETT FRANKLIN COLLIS

East Longmeadow, Massachusetts

Violin—Mr. Reasoner

P M A Sinfonia; Conservatory Orchestra.

Everett is a fellow who is always around when things are being done. His smile reflects a pleasing personality which will be of assistance on the way to success.

MARY LOUISE DiSCIULLO

Brighton, Massachusetts

Pianoforte Normal—Mr. Henry Goodrich; Pianoforte—Mrs. Lothian

Mary is ambitious and congenial. She is a very talented and capable pianist.

RUTH M. DONNELLY

Boston, Massachusetts

Organ—Mr. Humphrey

"Ruth" is one of the shinning lights of the organ department. Her fine musical ability combined with a smile and personality that is to be envied are bound to bring success and happiness.

WILLIAM DOUGLAS
Wellesville, Utah
Violin—Mr. Fedoronsky

In "Bill" we find a worker and a student. His determination in music is bound to bring him success. His many friends wish him the best for the future.

LOUIS H. HUBER
Providence, Rhode Island
Violin—Mr. Hamilton

Conservatory Orchestra

Louis has a way of making friends and keeping them. A conscientious worker and a fine musician. May all your ambitions come true.

LETITIA ELIZABETH JONES
Boston, Massachusetts
Pianoforte—Mr. Smith

We feel sure that success is in line for you. Musical ability combined with sincere ambitions are sure to bring results. Best wishes for the future.

ARLENE MARION KENNEDY
South Lawrence, Massachusetts
Pianoforte—Mr. Dennée

A pianist of no mean ability, Arlene is willing to help out when help is needed. Every good wish for the future.

MARY ALICE McMANNUS
Cambridge, Massachusetts
Pianoforte—Mr. D. Smith

Mary is sincere and a diligent worker where her music is concerned. This combined with a smile and pleasing personality are sure to lead to higher things. May all your ambitions come true.

HARRIET ESTHER NORRIS
Moscow, Idaho
Pianoforte—Mr. Goding

Harriet passess real ability with her piano playing. We feel sure that success is bound to be hers. Our best wishes go with you.

LEONA TOMPKINS
Salem, Massachusetts
Organ—Mr. Humphrey

Leona is an amiable girl and well liked. She is full of energy where music is concerned. We all wish her the best of everything.

HARRY LESLIE VAN HAM
West Roxbury, Massachusetts
Ensemble Course Violin—Mr. Fourel

Graduated in Orchestral and Soloist Courses; Kappa Gamma Psi.

A violinist of no mean ability. He is full of energy where his music is concerned. Harry is a philosopher and an art appreciator of descriminating taste and marked ability.

JOSEPH WHITE
Boston, Massachusetts
Voice—Mr. Shirley

"Joe" is one of our well-known and popular classmates. His friendliness and cheerful smile are sure to lead to better things. Best wishes, "Joe."

Collegiate Course Fourth Year

ELI BURACK

Shrewsbury, Massachusetts

School Music—Mr. Findlay

Treasurer of Junior Class 1936; *Second Vice-President of Senior Class* 1937; *Chairman of Ring Committee Senior Class; Student Council.*

"Buck" is an instrumentalist of great versatility. He is a dependable student and a diligent worker which accounts for his knowing a lot and knowing best how to employ his knowledge. Eli is true blue, a friend of friends, the kind long searched for, but seldom found.

MARGARET COURTENAY DENHAM

Gloversville, New York

Public School Music—Mr. Findlay

Conservatory Club; Alpha Chi Omega; Lyre Editor.

"Peg" is quiet and unassuming, but a worker nevertheless. She is likeable, attractive, and full of fun, with a hidden poetic talent. We've enjoyed knowing her here at school and wish her best of luck in the future.

HARRY JOSEPH GAUMOND JR.

Worcester, Massachusetts

School Music—Mr. Findlay

Student Council; Conservatory Orchestra; Assistant to Mr. Findlay.

Harry is one who is bound to succeed in anything he undertakes, because of his likeable personality and his dogged determination. He has already made a name for himself in building and directing school bands. May success and fortune be yours.

PAUL GIULIANA

Watertown, Massachusetts

Organ—Mr. Snow

Kappa Gamma Psi; Associate Editor Conservatory News.

Paul is one of those rare persons who has the ability to make friends with all those with whom he comes in contact. His natural abilities are numerous, conducting, composing and playing the organ being the most important. We all wish you continued success, Paul.

DOROTHY EVELYN MAGILL

Texarkana, Arkansas

Voice—Mr. Whitney

"Dot" has a winning personality; we all like her. She is very quiet and conscientious. She has a nice voice, and we look forward to a brilliant future for her.

MILDRED LOUISE MESSER

New London, New Hampshire

Voice—Mr. Whitney

Secretary Student Council; Business Manager of NEUME.

Friendliness and lots of charm—that describes Mildred perfectly, and, in addition one of the class's most outstanding musicians. Her voice should carry her on to success and fame. Her work as business manager of the *Neume* is most commendable.

LA VERA McNAY NEWBROUGH

Cambridge, Massachusetts

School Music—Mr. Findlay

Graduate in Pianoforte Normal 1935.

A quiet and sympathetic manner with lots of good ideas when she expresses herself. She is conscientious where her work is concerned. She has made a number of friends and we know she'll be remembered by them.

CHESTER GORHAM OSBORNE

Fitchburg, Massachusetts

School Music—Mr. Findlay

Conservatory Orchestra; Student Council.

"Chet" is always ready to cooperate and among the first to volunteer when services are required; he is an asset to any organization. He is rather a serious thinker and is well versed in making and keeping friends.

IRMA ELLA PEABODY

Waterford, Connecticut

Research—Mr. Furness

Irma has only been with us for two years but in that short time has won many friends with her pleasing manner and her sense of humor. Her ability as a piano accompanist is well recognized. May success and happiness be yours.

DOROTHY LILLIAN RODGER

Ashaway, Rhode Island

Research—Mr. Furness

Mu Phi Epsilon; Student Council Executive Committee; Associate Editor Conservatory News 1935*; Assistant Editor-in-Chief Conservatory News* 1936*; Editor in-Chief Conservatory News* 1936, 1937.

"Dot" is one of our most enthusiastic members, her talents are unlimited and her friends are many. She is a business woman of no mean ability as her work on the *News* has shown. Our best wishes go with you, "Dot."

HILDA de MEDICI LA CENTRA

Beachmont, Massachusetts

School Music—Mr. Findlay

Music teacher Revere High School, Revere, Massachusetts

Hilda has already proven her ability as a musician and teacher. Her bright smile and pleasing personality has won many friends. May success and good fortune continue to be yours.

FANNIE MERLE SMITH

Burmingham, Alabama

Research—Mr. Furness

A quiet and sympathetic manner with serious ambitions for the future. With best wishes for success and happiness.

HENRY SAMUEL WOLFE

Hampton, Virginia

Piano—Mr. Porter

"Hank" as his many friends call him, is one of the best liked and well-known members of the class. He has clearly shown his fine musical ability with his piano playing. Modesty seems to be his most besetting sin. Our best wishes go with you, "Hank."

SISTER MARY ANDREW

Cambridge, Massachusetts

Research—Mr. Furness

Rather a serious thinker with talent toward the literary. We feel sure she will reach the goal she has set up.

Master's Degree

FRANCES BROCKMAN

Boston, Massachusetts

Violin—Mr. Keller

Concertmaster Conservatory Orchestra

Frances is best known for her ability as a violinist. She is also well versed in the art of making and keeping friends. May success and fortune be yours in everything you undertake.

GEORGE RALPH HUNSCHE

Wilmette, Illinois

Organ—Mr. Snow

Student Council; Pi Kappa Lambda.

A conscientious worker, one who believes in going into music from all angles—for we find him at chorus and conducting. George is an organist of fine ability. Every best wish for the future.

ELMA IGELMAN

Indianapolis, Indiana

We feel sure that one who has already proven her ability as a musician is sure to go on to greater things. Our best wishes go with you.

MARGARET MIDDLETON

West Roxbury, Massachusetts

S A I; Student Council.

Margaret is one of the hardest workers in school activities. She has real talent and fine determination. We feel that success is sure to be hers.

MARTIN SPRENGER

Lynn, Massachusetts

A conscientious worker and a fine musician. This is a sure rule for success. Best of luck.

NEUME STAFF

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CONSERVATORY ORCHESTRA

Conservatory Orchestra

1936 - 1937

First Violins
Frances Brockman
Harry L. Van Ham
Louis Ruggiero
Mary Tyler Driver
Lydia Hinckley
Elizabeth Sortwell
Sally Dodge
Dorothy Churchill
Frank Corsaro
Leone Blankenship
Everett Collis
Edna Russell
William Douglas
Rhoda Robinson
Warren P. Swett
Mary Sawyer

Second Violins
Elizabeth Crouse
Dorothy Rosenberg
Clara De Mattia
Margaret L. Wallace
C. Norman Sodersierna
Louis Huber
Anna M. Duckworth
Pauline Young
Alfred L. Soule
John Cardosa
Victor Alpert
Florence Smith
Richard B. Johns
Domenic M. Nassise

Piano
Verona Durick

Tympani
Gilbert Philmore

Percussion
Dowell P. McNeill
Joseph Leavitt
Ralph Stronach

Violas
Basil Prangoulis
James Ulmer
Simon Wiener
Hubert L. Hayes
Arthur F. Freiwald
Arnold Chaitman
Alfred Sanfilippo
Marjorie Barrows
Robert Weinrebe

Violoncellos
Ralph Chioini
Leigh Elder
Doris A. Page
Weston L. Brannen
Adelaide Hubbard
Dorothea Jump
Arzillo Irnez
Karl Lamp

Contrabasses
Max O. Kunze, *Instructor*
Margaret G. Alvord
Melvin Peabody
Rocco Litolf
N. Woodbury Currier
Marybelle Fulton

Harps
Louise L. Came
Mabel Austin

Flutes
Philip Kaplan
Robert McKenzie, Jr.
Maude Wamberg
Merritt G. Langdon

Piccolo
Merritt G. Langdon

Librarian
Stanley Hassell

Oboes
Clement Lenom, *Instructor*
Oscar Tourtellotte
Mary McRae Carney

English Horn
Clement Lenom, *Instructor*

Clarinets
Norman Carrol
Pasquala Cardillo
Joseph Veeardo

Bass Clarinet
Dugald Livingstone

Bassoons
Boaz Piller, *Instructor*
Henry W. Forbes
Clyde A. Bennett

Horns
W. Valkenier, *Instructor*
Lowell L. Larsen
Joseph Freni
Fred S. Waldron, Jr.
Melvin Saibel
Louis Goldman
Charles Pillsbury

Trumpets
Chester G. Osborne
Robert McClelland
Herbert H. Silverman
Carlton St. Croix Beyer

Trombones
Peter Filacio
Alvin Herzmark
Stanley Hassell

Bass Tuba
Vincent J. Mauricci

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Auditor	Francis M. Findlay

The object of this association is to perpetuate and intensify in its members their fidelity to their Alma Mater, and to bind them together in a spirit of true friendship and mutual helpfulness; to assist worthy students by the establishment of a loan fund, free scholarships and prizes; to aid in the endowment of professorships when these helps shall become practicable; to assist one another and to further the cause of true art.

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Barbara Bennett
Julia Hubbard
Stella Hart
Miriam Palmer
Pauline Young

ELSON CLUB

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ACTIVE MEMBERS

Helen Alper	Ruth Kratman
Miriam Atlas	Alice Stahl
Esther Rubin	Betty Schell
Dorothy Rosenberg	Ethel Zung
Ruth Rothenberg	Pauline Schwartz

The Elson Club was founded many years ago to commemorate the name of Louis C. Elson. Its purposes are musical and social.

Each year a scholarship is given to one of its members.

A concert is given each year in the spring.

ΔΚΑ
A V Parsons '41
FRATERNITIES

ALPHI CHI OMEGA

OFFICERS

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Vice-President	Diana Oliver
Treasurer	Louise Came
Corresponding Secretary	Florence Har
Recording Secretary	Katherine Dingle
"Lyre" Editor	Anne Duckworth

ACTIVE MEMBERS

Ethel Hill — Emma Aldrich
Louise Joulia — Mary Lenom
Virginia Luper

KAPPA GAMMA PSI

OFFICERS

President	Norman Dickinson
Vice-President	Clyde Bennett
Treasurer	Robert MacKenzie
Recording Secretary	Louis Ruggiero
Corresponding Secretary	James Pappoutsakis
Sergeant-at-Arms	John Corssino
Historian	Alexander Mark

Kappa Gamma Psi Fraternity was founded at New England Conservatory of Music in 1913. Since then it has become national in scope and has established chapters in the leading schools and colleges of the country.

The aims of this fraternity are: To encourage the sincere and earnest study of music; to promote and dignify the musical profession; to establish closer relations between musicians and music schools; to work for the development of music in America.

Kappa Gamma Psi is proud to include among its honorary members the names of:

Ignace Paderewski	Philip Hale
Harold Bauer	Wm. L. Whitney
Fritz Kriesler	Accide Jacchia
Ossip Gabrilowitsch	W. R. Spaulding
George Esatman	Philip Clapp
Leo R. Lewis	Ralph Flanders

Pablo Casals

A scholarship fund, founded by Ignace Paderewski, awards an annual scholarship to that member of the fraternity who is most deserving and who will profit most by its assistance.

MU PHI EPSILON

President	Esther G. Pope
Vice-President	Mary M. Carney
Recording Secretary	Marjorie Chadwick
Corresponding Secretary	Agnes A. Deep
Treasurer	Ruth Austen
Warden	Ella Fiorentino
Historian	Marjorie Chadwick
Chaplain	Emily Ellis
Chorister	Helen Willsinson

ACTIVE MEMBERS

Mary McGann
Betty Moor Pinkham
Barbara Poole
Lillian Jones
Germaine Barré
Ruth Gibson
Frances Nienstedt
Pauline Young
Emelia Anderson
Mary Di Sciullo
Edith Johnson

Mu Phi Epsilon was founded in 1903 at the Metropolitan College of Music, Cincinnati, Ohio. Beta Chapter was installed in 1903 at the New England Conservatory of Music, Boston, Mass. At present, Mu Phi Epislon includes fifty-nine active chapters and twenty-six Alumnae Clubs. It is a National Music Honor Society for women, restructing its membership to those who fullfill the requirements of character, high scholastic attainment, and outstanding performance in the musical field. The objects of the sorority are to aid in the advancement of music in American and to develop a true sisterhood with unswerving loyalty to the Alma Mater.

A benefit Scholarship Fund and Chapter Scholarships Funds for members in need of assistance in pursuing their musical education, are maintained with the aim of stimulating endeavor.

PHI MU ALPHA SINFONIA

OFFICERS

President	Jose De Costa
Vice-President	Malcolm Hall
Secretary	David Moore
Treasurer	Malcolm Hall
Corresponding Secretary	Alfred Soule

ACTIVE MEMBERS

Jose De Costa	Burns Langworthy
Malcolm Hall	Edward Merrill
Alfred Soule	Eugene Bailey
Robert McCelland	Thomas Watkins
Glen Taft	Willis Dutra
Everett Collis	Dalton Brown

In 1898 there was founded at the New England Conservatory of Music an organization known as the Sinfonia Club. Incorporated In 1901 as the Phi Mu Alpha Sinfonia Fraternity of America, it has since expanded to include fifty-two Chapters.

Having as its purpose the advancement of music an America, Sinfonia has striven to encourage its members to greater efforts by the awarding of scholarships and prizes. To increase the familiarity of its members with American music, each chapter offers an annual concert of American compositions. In addition to this, there are presented each year, informal concerts of various works, and members are urged to contribute to the public concerts and recitals of the school. The fraternity also affords an opportunity for recreation by its numerous social events.

SIGMA ALPHA IOTA
OFFICERS

President	Margaret Middleton
Vice-President	Nancy De Francesco
Secretary	Jeannette Astle
Assistant Secretary	Guglielmina Fiorentino
Treasurer	Dorothy Drummond
Editor	Alice Gilman
Sergeant at Arms	Betty Gouldman
Chaplain	Sinea Osterlund

ACTIVE MEMBERS

Jeannette Astle	Alice Gilman	Sinea Osterlund
Helen Canterbury	Betty Golden	Edna Russell
Nancy De Francisco	Betty Gouldman	Jane Veasey
Dorothy Drummond	Vera Henning	Maude Wamberg
Evelyn Duncanson	Otlolee Macomber	Elizabeth Wilson
Guglielmina Fiorentino	Margaret Middleton	

Sigma Alpha Iota was founded in 1903 by a group of women who realized the need to organize the serious music student so that they might develop all possibilities for musical advancement.

Lambda Chapter was installed on June 19, 1915 in the New England Conservatory of Music.

The aims of this fraternity are to form bodies of representative women who shall by their influence and their musical interest uphold the highest ideals of a musical education; to raise the standards of productive musical work among the women students of colleges, conservatories and universities; to further the development of music in America and assist in the development of a stronger bond of musical interest and understanding between foreign countries and America.

Compositions and public performance are encouraged among its members, thus bringing out talent, and often unexpected talent.

THE STUDENT COUNCIL

OFFICERS OF THE FIRST FULL COUNCIL

President	Hibbert Norton
Vice-President	Ivar Nelson
Secretary	Mildred Messer
Executive Committee	Norman Dickerson
	Margaret Middleton
	Dorothy Rodger
	Dorothy Wheeler

MEMBERS

Gilbert Boyer	Claire Harrington	Esther Pope
Eli Burack	Adelaide Hubbard	Schuyler Sampson
Elizabeth Crouse	Robert McClelland	Charles Terry
Harry Gaumond	Chester Osborne	
George Hunsche	Frank Yeaw	

The Student Council of the New England Conservatory came into being largely through the efforts of five Seniors, Class of 1936. In April, 1936, the Director and the Dean authorized the organization of the first full council, which included representatives from all groups of the school. From the beginning the Council has acted as a clearing house where student matters may be freely discussed, and as a vehicle through which the understanding and good will between the administrators and the student body may be maintained and increased.

The underlying purpose behind all the activities of the Student Council is best expressed in the opening paragraph of its Constitution. "Its object shall be to encourage and foster school spirit among all registered students and the administrators of the school, to assist in carrying out such rules for the good order as may be essential to mutual welfare, to be of assistance in organizing and promoting the success of social affairs among the students, and to do all in its power to further the interests of the Conservatory.

JUNIOR CLASS OFFICERS

President	Andrew West
Vice-President	Gilda Vendetti
Secretary	Julia Hubbard
Treasurer	Barbara Bennett
Executive Committee	Christine Kirby Lillian Jones

THE UNDERCLASS

President	Herbert Silverman
Vice-President	Robert Steele
Secretary	Gail Cowan
Treasurer	Joseph Ahern

THE ORGANIZATION OF THE UNDERCLASS

During the school year 1935–36 a strong movement for more student self-determination in school activities "took root and grew." It is usually agreed that any desires or grievances of a group can best be met by the self-determination of the group itself rather than by the dictates of a partially isolated faction. This applies directly between students and faculty. The faculty has, no doubt, readily accepted this point but has waited for the self-assertion of the student body as to its own importance, as a part of the school. Thus, when a movement for a student council through which the student body could speak, was on foot it was heartly welcomed by Director Goodrich and others.

The representation to the Council was ruled by Dr. Goodrich as the following: One from the Conservatory News, one from each Sorority and Fraternity and three other members from each class including each class President. The Council was formed and immediately went to work on drawing up a Constitution which, by the way is a very exacting job and has only been recently accomplished.

During this time the First and Second Year Classes were inwardly desirous of representation and organization of their own. When it was finally realized that these groups composed a majority of the school enrollment and should be represented on the Counеil, action was soon taken toward that end. Organization of the unclassified group was called for in February, 1937. Suprisingly, immediate and enthusiastic was the response and in two weeks officers were eleeted and the following week the two other members for the Student Counеil. The poll for offieers was quite heavy and a great gust of spirit and enthusiasm seemed to spontaneously permeate every nook and cranny of the institution. The class meeting became a weekly institution of the class and has been ardently supported.

The class, under the leadership of the officers deemed it wise and profitable for the welfare of the group to promote activities whieh would bring the various members together in common purposes and interests.

Common endeavours always tend to cement unity and unity is the greatest bulwark in group achievement. The most common ground to young people is the social ground and well does everyone realize this, as is manifested in the response to the various social activities which were planned from the first. The first event was a dance and entertainment after the ehoral and orchestral coneert on the twenty-third of Mareh. It was a big success both socially and financially. The social program has played an important part in bolstering up the school spirit. Other programs such as a Debating Club, various athletic activities and other movements were given immediate action by the appointment of committees by Presiдent Silverman for those various functions.

The results of this organization has shown that when a group with such potentialities as the present Underclass is given vent to its various trends through a common unity, the real life-blood of the school attains to higher heights than it would otherwise reach.

The sineere and understanding support of the Faculty and the Junior and Senior classes has been of great encouragement and inspiration.

This sehool, as any school, is not made up of a Faculty alone, but of a Faculty and Students. It has been said that a teacher is only as good as his pupils. If this axiom be true, then, to a great degree it applies to the school with relation to the student body. As the unity of purpose of a body strengthens, so do the ideals for which it was founded strengthen and the stronger the ideals of that body, the greater respect it commands. Self-respect and the respect of others are probably the most elevating virtues of human experience. Thus it behoves me to say that the newly founded Underclass of this Conservatory inwardly hopes, through its various programs to cement a unity of purpose which will result in the betterment of the school's standards and the welfare of every student and alumnus connected with it.

—Ralph Stronach

PI KAPPA LAMBDA

President	Clément Lenom
Vice-President	William Haddon
Secretary	Norine Robards
Treasurer	Homer Humphrey
Financial Chairman	Percy Hunt
Executive Council	Floyd B. Dean Morse Wemple Percy Hunt

Pi Kappa Lambda, honorary musical society, was founded at the School of Music of Northwestern University at Evanston, Illinois, in 1919. Iota Chapter was installed at the New England Conservatory in 1928. Pi Kappa Lambda is a musical society corresponding to Phi Beta Kappa. Possession of its key is evidence of superior musicianship and accomplishment. "This society is established to provide an organization dedicated to the furtherance of musical education. Its prime object is the encouragement of eminent achievement in performance or original composition. To that end, special emphasis is placed upon the maintenance of a curriculum so designed as to insure the utmost development in the applied branches of the art."

Outstanding members of the upper fourth of the graduating class and faculty members of five years standing are eligible for membership.

Iota Chapter boasts such names in American music as George W. Chadwick, Frederick S. Converse, Arthur Foote, Wallace Goodrich, Stuart Mason, and many other distinguished faculty members and successful alumni.

DRAMATICS

Starting with the second semester, Dramatic Recitals are given every Friday afternoon at 2.00 in Recital Hall. These are under the direction of Clayton D. Gilbert and are staged by Ivard Strauss. The orchestra is under the direction of Louis Ruggiero.

PROGRAMME

I.

"THE GOOD HOPE"

Act III

A tragedy of the sea
by
Herman Heijermans

Translated from the Dutch by Harriet Higgins

This play was made famous by Ellen Terry and has been played in nearly every country in Europe.

CHARACTERS

Kneirtie	Barbara Hennessey
Jo	Doris Gilbert
Clementine	Elizabeth Creamer
Kaps	Laurence Durham
Cobus	Keith Martin
Simon	Willard Ilefeld
Marietje	Ida Bardwell
Saart	Beatrice Belis
Truus	Ruth Carroll

Scene: Living-room in Kneirtie's home

II

"LOVE STORIES FROM FAMOUS PLAYS"

(a)

Two Scenes from "The School of Scandal"
by
Richard Brinsley Sheridan

This comedy was first acted in 1777. Few pieces ever equalled it in success; and it continues to hold its prominent place as the most perfect specimen of an acting comedy in the English language.

CHARACTERS

Sir Peter Teazle	Wesley Dynes
Lady Teazle	Verna Dynes

(b)

Scene from "The Love Chase"
by
James Sheridan Knowles

James Sheridan Knowles, an Irish poet, was also the author of "The Hunchback." "The Love Chase" was written in 1837.

CHARACTERS

Waller . . . . . George Jamison
Lydia . . . . . Mildred Feist

(c)

Scene from "London Assurance"
by
Dion Boucicault

Dion Boucicault wrote and adapted over fifty plays. He wrote many Irish plays of which "The Colleen Bawn" is best known.

CHARACTERS

Young Courtly . . . . . Willard Ilefeld
Grace . . . . . Barbara Russell

(d)

Scene from "Our American Cousin"
by
Tom Taylor

This play was produced in New York in 1858, and the elder Sothern and Joseph Jefferson were in the cast. It was being played at Fords Theatre the night President Lincoln was assassinated.

CHARACTERS

Asa (Our American Cousin) . . . . . Keith Martin
Mary . . . . . Roberta Fenelon

(e)

Scene from "Elizabeth the Queen"
by
Maxwell Anderson

(Produced by special arrangement with Walter Baker Company of Boston)

Maxwell Anderson, the author of "Winterset" is one of the foremost writers of our stage Lynn Fontanne created the part of Elizabeth and it remains one of her best impersonations

CHARACTERS

Earl of Essex . . . . . Burt Kelsey
Queen Elizabeth . . . . . Ruth Carroll

(There will be no waits between the scenes.)

III.

"NETTIE"

A comedy in one act
by
George Ade

(First performance in Boston)

(Produced by special arrangement with Walter Baker Company of Boston)

CHARACTERS

Billy Donelson, a mining engineer . . . . . Ivard Strauss
Freddie Nichols, a diner-out . . . . . Glenn Wilson
Jimmy Bates, of the Old Guard . . . . . Eldon Winkler
A Waiter . . . . . Russell Perham
A Messenger Boy . . . . . Howard Ela, Jr.

Scene: A fashionable hotel

Scenery and Properties by the Scenic Art Studios

Lighting under the direction of R. T. Ayers

Costumes designed by Water Huchthausen and Leverett Peters of the School of the Museum of Fine Arts.

LITERARY

MUSIC IN SHAKESPEARE

When most writers touch on the subject of Music, they do so either as passing incident or scorn it entirely. Very often writers, eminent in their own fields are ignorant about the general subject of Music. Schmidt for example called a Virginal, a small pianoforte; a famous Shakespearean scholar called a viol a six string guitar.

In Elizabethan times, it was customary for the hostess to hand out parts of a Madrigal or Catch and everyone sang from their parts as naturally as we engage in small talk after a meal. It was only the uneducated who were unable to do this and who knew nothing about Music.

Shakespeare deals with Music accurately and completely from several points of view. We find personal application of the spiritual side of Music. Thirty-three of the thirty-six Shakespearean plays contain over three hundred musical stage directions. References to Music in the texts themselves are found in the comedies, while the stage directions are usually confined to the tragedies and are of a military nature.

The Shakespearean passages which deal with music may be roughly classified into six divisions: 1. technical terms and instruments, 2. musical education, 3. songs and singing, 4. serenades and other domestic "music," 5. dances and dancing, 6. miscellaneous, including Shakespeare's account of the more spiritual side of Music.

In the following passage there are several interesting terms and allusions to instruments.

"My restless discord loves no stops nor rests;
A woeful hostess brooks not merry guests.
Relish your nimble notes to pleasing ears;
Distress like dumps, when time has kept with tears.
(To the nightingale)—

"Come Philomel, that singst of ravishment,
Make thy sad grove in my dishevell'd hair:
As the dank earth weeps at thy languishment,
So I at each sad strain will strain a tear,
And with deep groans the diapason bear;
For burden wise I'll hum on Tarquin still,
While thou on Tereus descant'st better skill.

"And while against a thorn thou bear'st thy part,
To keep thy sharp woes waking, . . .

"These means, as frets upon an instrument,
Shall tune our heart-strings to true languishment."

The first line contains a quibble on "rests," while the term "nimble notes" means brilliant instrumental execution—as in a Toccata. The "Dumps" was a slow mournful dance; a "strain" is a proper Elizabethan word for a formal phrase.

To "descant" was to extemporize a second melody to a given Cantus Firmus. "Diapason" meant the interval of an octave. The frets of the Shakespearean lute, viol and cittern were formed by tied pieces of string around the proper places on the finger-board.

Baptista says in the "Taming of the Shrew" that good bringing up includes "music, instruments and poetry." Kings, princes, clergy, nobles and all educated persons knew thoroughly the art of Music.

There was no mean list of songs at the beginning of the sixteenth century. There were the popular songs, those transcribed for Harpsichord and Clavichord playing, solfaing, both prick and plainsong with musical ficta, and the delicate art of "Whystling." In "Much Ado About Nothing," Act 5, scene 2, line 23; "Twelfth Night," Act 2, scene 3; "As You Like It," Act 2, scene 5; "King Lear," Act 1, scene 4, line 168, Shakespeare intelligently and pointedly draws on this fund of Elizabethan utterance.

Serenades, both of the vocal and instrumental type, were well established one hundred years before Shakespeare was born. They were common to all classes and to "yonge fooles" of the "Spiritualtie." The instruments used were the same used in the day of Shakespeare—the harp, the lute, the bagpipe and the "foolish" flute.

The history of the dances is that of the transition from pure vocal to pure instrumental Music. In the dances of the sixteenth century, we have of the sonata form, and in the association of certain of them we have the first attempt at a sequence of varied movements which finally resulted in the sonata itself. The Elizabethan dances, especially the Pavan, show this development, just at the point when instrumental music was dividing itself from the vocal. All the ancient dances were originally sung as well. Shakespeare refers often to the dances, especially the Pavan.

The branch of the Pythagorean theory of music deals with the music of the spheres. Pythagoras taught that—"the whole world was constructed according to musical ratio and that the seven planets have a rhythmical motion and distances adapted to musical intervals and emit sounds, everyone different in proportion to its height, which sounds are so concordant as to produce a most sweet melody, though inaudible to us by reason of the greatness of the sounds which the narrow passages of our ears are not capable of admitting."—(Latin translation). The idea of the musical chorus or dance of the heavenly bodies was familiar to all writers of the sixteenth and seventeenth centuries, as in Milton's "Paradise Lost," book 5, in the lines beginning with "So spake the Omnipotent." Even finer is the thirteenth verse of the "Nativity Hymn."

"Ring out ye crystal spheres,
Once bless our human ears,
If ye have power to touch our senses so;
And let your silver chime
Move in melodious time,
And let the bass of Heaven's deep organ blow
And with your nine-fold harmony
Make up full concert to the angelic symphony."

Shakespeare appropriated and assimilated and fully appreciated the theory of "the Music of the spheres." In "Twelfth Night" for example, he speaks of "Music from the spheres."

Whatever else one may say about Shakespeare in Music, it is certain that his great dramas would have lost much of their charm, sparkle and glamor, had it not been for his knowledge and ingenius application of his musical idiom.

—Paul Giuliana

CLASS WILL

By

Francis W. Tatro

Be it remembered that, we, the Class of June, 1937, at the New England Conservatory of Music of Boston, in the Commonwealth of Massachusetts, being of sound mind and memory, but knowing the uncertainty of this life, do make this our last will and testament, hereby revoking all former wills by us at any time heretofore made.

After the payment of our just debts and funeral charges, we bequeath and devise as follows:

To Dr. Goodrich—we feel there is no need to bequeath anything to Dr. Goodrich, as our absence will probably meet the purpose.

To Mr. Converse—A well-earned vacation.

To Mr. Findlay—A pair of smoked glasses to deflect the dazzling beams from bright-eyed senior co-eds who still have hope.

To Mr. Furness—Two feet of additional growth so that he need not further be designated as "Hey, You!" by freshmen who think that he is just another student.

To Mr. Smith—A real dummy, differing slightly from the variety which he usually teaches, upon which he may vent his anger, pleasure, and grief.

To Madame Riviere—The addresses of four of the chorus of the Follies Bergeres, to stimulate a little interest among her pupils in French correspondence.

To Mr. Dean—In order to help along his technical knowledge, a contract to build four bridges of the kind which are crossed before coming to.

To Mr. Hassel—An Austin to help him get around in his haste.

To Marie—an easy chair and some device to hang up coats by remote control.

To the statue of Beethoven—A sweater, knitted and tatted by no less worthy hands than those of Reta Gavin, in order that he may be warm and comfortable as he stands there.

To the trustees of the school—A sum of money (we do not care to make the amount public) sufficient to convert the basement of Brown Hall into a miniature golf-links, to be open daily.

To the Student Council—One gross of committees to tide them over the coming year.

To the Dramatic Department—One large copy of "Plays of Today and Yesterday," by whoever wants to write it, to be given some time in the future.

To the entering Freshmen—A few well-worn teachers and a book of instructions on how to act in the reception room, which we know will be helpful in later years.

To the Conservatory in general—A moratorium on all outstanding petty debts of whatever nature.

We appoint Amos and Andy executors of this, our last will and testament.

In witness whereof we have hereunto set our hands and seal, this fifteenth day of April in the year of our Lord one thousand nine hundred and thirty-seven.

Signed, sealed, published, and declared by the said Class of June, 1937, as their last will and testament in the presence of us.

Sally Rand
Lemuel Q. Stoopnagel
The Shadow

OLD TINSIDES

I tore her tattered engine down,—
  Long has she run on high,
And many an eye has glanced to see
  That bouncing Ford go by.
Inside her rang the student's shout
  Above the motor's roar;
The junk-can of the open road
  Shall break my back no more.

Her hood, once red with victim's blood,
  Where fell the vanquished foe,
The cops were hurrying to the flood,
  The ambulance in tow.
No more she'll feel the tire's tread,
  Or bump another tree;
The terror of the road shall stop
  For all eternity.

Oh! better that her shattered hulk
  Be swept from off the pave;
Her horn will give a final "peep,"
  And there shall be her grave.
Nail to her back a cardboard tag,
  A good big sign: "For Sale,"
And give her to the junkman
  Before you land in jail.

Francis Tatro

CLASS PROPHECY

By

Dorothy Rudger

Switzerland
June, 1957

MY MOUNTAIN goat (whom I eall Worthington), and I have just returned to my Feudal abode here in the Alps from an hour of yodeling. Perhaps I should explain that the reason I have persued yodeling as a career is, that after years of pianoforte study I beeame thoroughly convinced that my talent must be in my voice. But what I started out to say was, that as Worthington and I were gaumping over the last mountain peak, I suddenly realized that just twenty years ago today the Class of 1937 plowed its way into the world via Jordan Hall stage, armed with diplomas and degrees. I must admit that it gave me quite a start, and sort of added a grey hair or two to my collection, when I thought of the time that has passed. Not only that, but it made me a bit eurious to see what has happened to all the members of the elass. You may think there's nothing I can do about it, but that's where you're wrong. With my Super-intuitive-tela-percepti-magni-visa-radio, it all beeomes very simple. Why I haven't checked up on those people before, I don't know . . . but the time is now at hand when, presto! . . . I turn the dial to Africa to see what Gardiner Seymour and Carl Grabau are doing. Ha! There they are, stalking big game in the wilds of the jungle. Their latest cateh seems to be a mouse about 3 inches long, and a humming bird. Luek is evidently stalking *them*, but keeping a pretty good distance away.

Now, "Plash!" . . . After the manner of Palt Pinchell. . . . This next is in Paris, at the World's Fair of the year. I can sec two people who seem to be looking for something. Why, they're Letitia Jones and Mary Di Sciullio, looking for the leading lady of their flea circus, for which they are world famous.

"Plash!" It's not Spring in Paris, but July in New York. Geraldine Markham and Charles Terry are surrounded by newspaper "copy" stacked so high that I could barely see who they were. Their office shows what a success these two have made of the foremost publication in New York, which they call the "*Daily Dwaddle.*" I'm not a bit surprised, because I remember well their journalistic work baek in 1937.

"Plash!" Standing on a pile of soapboxes which are balanced by Mrs. Bluma Mann, I see, or I should say, I *hear* Ruth Donnelly fervently lecturing about the advisability of sending fur coats to the starving natives of the Torrid Zones.

"Plash!" Here's Elizabeth Vincent splashing madly with a paint brush at an easel, on whieh there is taking form something that vaguely resembles a stalk of celery to me, but by the world of Art which bows at the feet of La Vicent, it will be interpreted as "Wind on the Sphynx."

"Splash!" (Slight variation because of location of this scene on board an oeean liner, bound for France.) From the dining salon there blares forth a terrific volume of rhythmic music. Strangely enough, however, there are only three people coaxing eighteen instruments to perform this miracle in jazz. Mildred Shanahan and Margaret Ray are playing, among other things, on violins, saxaphones, flutes, and drums. Emmy Aldrich, whose arrangements they are playing, is twittelling at the piano, while nonchalantly blowing a clarinet and an oboe. What talent I am discovering among those we knew "when!"

"Plosh!" . . . Leigh Elder is certainly doing his bit for science. Here we are in Vienna, and that white uniformed figure I see is Leigh, looking for the

Missing Link. He is already so famous for his various and sundry contributions that they have had to invent a new Degree with which to do him honor.

"Plash!" . . . (Or perhaps "Swish" would be better here.) This I see before me is unmistakably the Sahara Desert, and what appears at first glance to be an Arab huddled in the desert sun, proves to be Ivar Nelson. It seems that he tired of being the idol of feminine eyes, so he intends to keep *on* huddling in sunny solitude for the rest of his natural life.

"Whosh!" . . . Laden with scrub brushes and Dutch Cleanser, on their way to clean up the slums of Chicago, I see Liz Crouse and Lydia Hinkley. Tsk, tsk, evidently fiddle got them "down" at last—on their knees.

"Plash! Blang! and, furthermore, Zwissshz!" That was a Rocket ship, Rumble-cockpit model, going by us into Space. It went pretty fast, but not so fast that details could escape my wary eyes. Who could it have been piloting the ship? Why, Joseph White, of course, and incidentally he's piloting it right straight to Mars. His passengers are three of the outstanding Metropolitan opera stars, Mildred Messer, Agnes Deep, and Ruby Plummer; Paul Giuliana, whose opera they are going to perform for the Mars-ites; Germanic Barre, who, since she speaks twenty languages, including Marsian, is an invaluable Manager of the Company; and last, but notatall least, there is George Hunsche carrying an organ with bamboo pipes which he intends to use in helping him with his missionary work there on Mars.

"Crsah!" Back to earth again, where we glimpse Peg Denham's new book of poems. It has the Intellectuals baffled, and all in a tizzy. The most popular is the one which is supposed to show influence of Gertrude Stein's masterpiece about "Pigeons on the grass, alas." The critics feel that Peg has it all over the earlier writer, for our Peg's poem reads,

"Hats
On a Rack
Alack . . . "

The tremendous volume of orders have kept Irma Peabody, Peg's publisher, absolutely wild-eyed trying to fill the demand, and at the same time to keep the printing presses from collapsing under the strain.

Speaking of books, and glancing for a moment into the Library of Congress, in Washington, I see a pathetic figure sitting by a window. It proves to be Eli Burack tirelessly plucking little sticky bits of paper from one hand to the other, muttering, "Paste . . . paste . . . I love to paste. . . . " Jean Beaton is leaning over him, solicitously, trying to make him remember where he is; his only response is "If you don't let me paste, I'll get angry in parallel 5ths!" Poor Eli, evidently his sojourns in the Con library have broken the delicate mental threads.

"Plash!" Here's a scene that looks pretty cold to me. Ice and snow in quantities for it's at the North Pole where Cedric Chase is running an outdoor school in piano for the Eskimos. It would appear that they're finding it a little difficult to become experts in view of the thick fur mittens they have to wear. Wait, who is this shivering figure at the right!? Can it be Fanny Merle Smith? Her voice seeps its way through the layers of fur she's wearing, and she wails, "Ah'm goin' back to Alabama wheah ah cum frum, an' wheah it's warhm!" Remembering what she thought about Boston weather, we're not surprised.

"Whish!" A billboard next reveals to me that Edward Berberian the Brute, and Battling Edward DePippo are competing for the World Heavyweight title

at Madison Square Garden next week. My, my, how some of us have eft the path of musie!

"Clash!" A beautiful scene in Washington at cherry blossom time appears before me. The beauty is marred, however, by two raucous voices which shout loudly baek and forth. Lo! They belong to Rita Gavin and Francis Tatro who are arguing furiously in the Senate. What with their enthusiasm and the unlimitable powers of debate in that body, they have already kept the session three weeks beyond its schedule.

"Plash!" I now see one of the new three-hundred-story skyserapers in New York, and on the flagpole sits Elvira Medeiros, who is retaining her title as the most eminent Flag Pole Sitter. Below her, industriously cleaning windows on the 250th story, is Mary Alice McMannus. She has made a great name for herself by being so fearless.

"Blosh!" In the forests of a remote African distriet I find Mary Meister and Harriet Norris, digging and raking among the jungle plants. These two famous biologists are searehing with determination for a speeimen of the abblahadoomawangononskito plant for which scientists have been searching for years. Knowing these two people, we can guarantee that the long lost plant is practically found.

"Splash!" Here's Harry Van Ham eating a grapefruit with a strange looking spoon. He is being watched by Everett Huber and Everett Collis, who have invented this very special spoon for grapefruit eating, which is equipped with windshields and many other gadgets, which protect the eyes. Harry is offieial tester.

"Swish!" The dust of the desert sands swoops by, and after the whirlwind has passed the figure of Bill Douglas becomes visible. He's riding his specially-trained horse who not only will carry him as he plays his violin, but will dance to the tunes Bill bows. They're headed for New York now, where Bill and his horse will give a Town Hall recital. There I see Leona Thompkins and Dorothy Deneau awaiting his arrival, for they are the critics on the "Daily Dwaddle" and the "Taley Twiddle" in New York. By the way, there are two doormen in much uniform and brass buttons—do my eyes deceive me, or are they Bettie Gouldman and Tessie Bartosiak?

"Whish!" With even more speed than Bill's horse, Edith Notaro and Bartha Saceo whiz by. The surrounding scene, I gather, is the Olympic Stadium, and the shouting crowds acclaim the two as the sprinting champions, retaining their joint title. It seems that neither has ever been able to defeat the other, and eonsequently they always run together.

"Switch!" The scene changes to Carnaigie Hall in New York where Sister Mary Andrew is eonferring with Marion Iovanni, who is about to conduct the Philharmonic in the great F minor Mass, which Sister Mary Andrew composed.

"Brring!" forty telephones border the huge desk of Harry Goumond in Washington. Harry has become the Supervisor of the federal school system, and what with his 1937 training, he is efficient beyond belief. He has just approved Hilda La Centra's book on Music Appreciation for High Schools, and soon his assistant, La Vera Newbrough, will have it circulated through the schools of the country.

"Splash!" Aeross the ocean once more, in Wales Chet Osborne is shaking hands with Eddie Walters. It seems that Chet is United States Ambassador to Wales, and that he is receiving Eddie as guest speaker at the Embassy.

Eddie has been around the world, on roller skates by land, and in a tub by the seas, living on Welsh rarebit. He is to reveal his experiences in his evening's talk.

"Plash!" Here is Peg Middleton in the music room of a Paris library, tearing her hair. She has at last consented to doing research regarding Debussy for the French government.

"Plash!" In a rowboat on the Charles, Martin Sprenger is writing industriously. He is on the last lap of his great biography of that river, after the manner of Emil Ludwig's book of the Nile, which he is calling, "The Biography of Boston's Great River" or "Up and Down the Charles with Pick and Shovel."

"Stalk!" It's Henry Wolfe, stalking! The dim lights of a concert hall in Berlin illumine a tall figure which twenty years ago might have been Rachmaninoff. Actually, it is that miestro's successor who has made sensational appearances throughout the world.

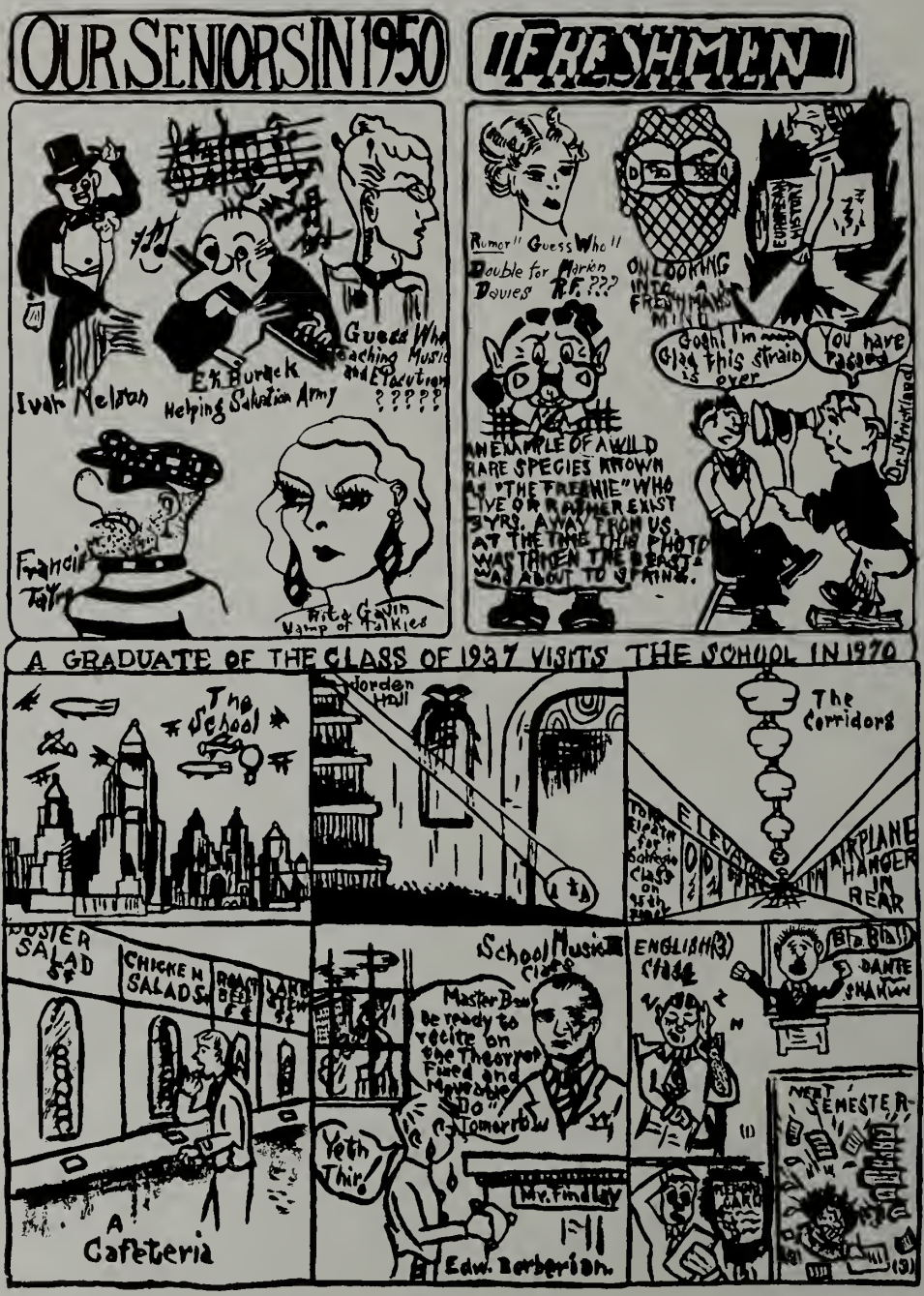
"Plash!" On a stage, before the royal audience of England's court, stands Frances Brockman with her violin bow poised to play. It is said that the King and Queen regard her as the foremost violinist of the day.

"Trash!" That's what Herbert Thompson thinks of many books written to this very day. Remembering a wish he expressed back in 1937, we are glad to see that he is now able to sit contentedly looking at quantities of books, and *being* happy because he doesn't have to read them.

"Flash!" (This time I'll give the authentic Palt Pinchell introduction.) It appears to me that Ruth Campbell and Raffaella Fiorentino have gone airminded. I do not mean light-headed. They are hostesses on the immense airliner which travels between California and China. There's a passenger we know, too. It's Edith Johnson who is headed for the far East after having uttered her ultimatum before her Broadway audiences. It seems that she is tired of being an actress, and her ultimatum was, "I tank Ay go tew China . . . ." (Parts of that sound familiar.)

"Splash!" (This again seems appropriate.) Alice Gilman and Muriel Carpenter have taken to the high seas. Back in 1940, when Congress first decided that girls might enter the U. S. Navy, these two were the first to take advantage of the provision. Needless to say they are both Admiralesses.

Thus ends our investigation of what the Class of 1937 has already accomplished. Just give them a little more time, and there's no telling what they may yet do. Don't think for a minute, however, that these Peaks of Achievement were served on silver platters, or reached without courage and striving for just those Goals. Ah, well, enough moralizing. All that yodeling has made me hungry. Worthington and I are going to eat our daily block of Swiss cheese.


OUR SENIORS IN 1950
Ivan Nelson
E.K. Burack
Helping Salvation Army
Guess Who
Teaching Music
and Elocution
?????
Francis Tarr
Rita Gavin
Vamp of Talkies
FRESHMEN
Rumor" Guess Who"
Double for Marion Davies
R.F.???
ON LOOKING INTO A FRESHMAN'S MIND
Gosh! I'm glad this strain is over
You have pecans
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The Corridors
ELEVATOR
AIRPLANE HANGER IN REAR
ROSIER SALAD
CHICKEN SALADS
A Cafeteria
School Music Class
Master Bow be ready to recite on the Theory of Fixed and Movable "Do" Tomorrow
Yeth Thir!
Mr. Findlay
Edw. Berberian
ENGLISH (3) Class
Bla Bla
DANTE SHAKES
NEXT SEMESTER
(1)
(3)

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